SPECIAL ISSUE

Library of Congress

# INFORMATION BULLETIN

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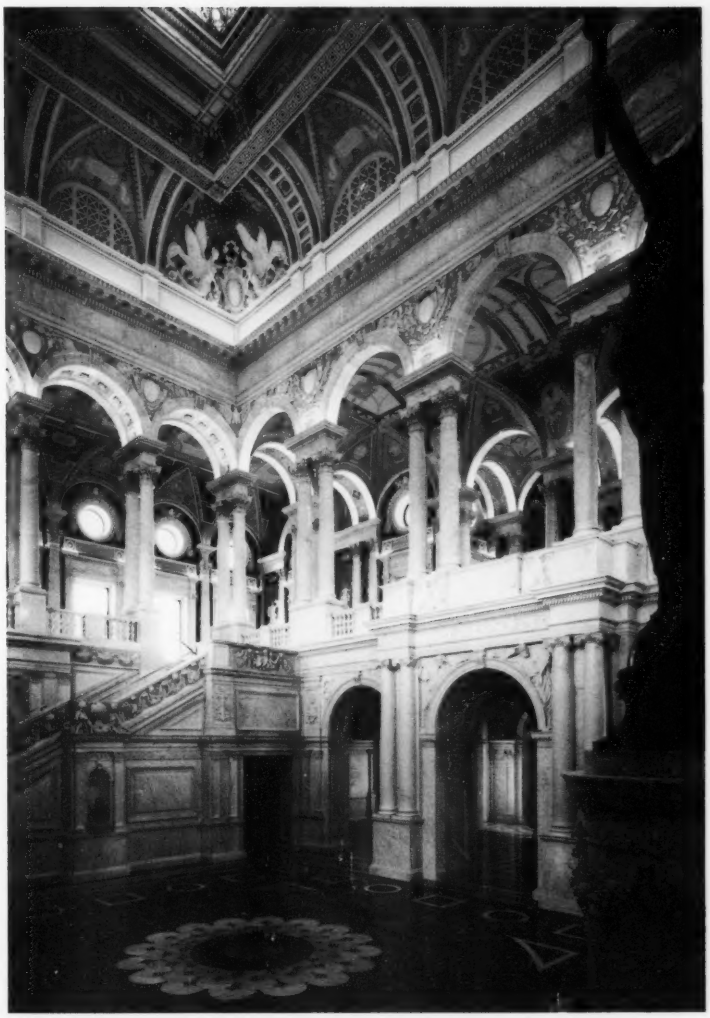

**Centenary of the Thomas Jefferson Building**

Library of Congress

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Vol. 56, No. 9
May 5 – May 19, 1997

JAMES H. BILLINGTON
Librarian of Congress

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**On the Cover:** Visitors to the newly restored Great Hall of the 1897 Thomas Jefferson Building can now see it as it looked 100 years ago. *Photo courtesy Architect of the Capitol*

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The *Library of Congress Information Bulletin* is issued biweekly except in August and December by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies, and allied organizations in the United States. It is also available over the Internet. On World Wide Web, use the following addresses: http://www.loc.gov/loc/lcib (issues 1997 and on). For issues before 1997, connect to marvel.loc.gov and look under "Events, Facilities, Publications, and Services" or use this address: gopher://marvel.loc.gov/11/loc/pubs/lcib.

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GUY LAMOLINARA, Editor
JOHN H. SAYERS, Production

# Glorious Treasures, Glorious Building

## *After 12 Years, the Jefferson Building Reopens to Visitors*

After 12 years of renovation, the glorious 1897 Thomas Jefferson Building reopened to the public on May 1 (details of the ceremonies will be published in the next LC *Information Bulletin*). The Library's celebration will culminate in November, when, in 1897, the original Library building threw open its doors.

"Thanks to the foresight and generosity of the U.S. Congress, with the support of the American people, the Jefferson Building is once again a building as glorious as the collections it houses," said Dr. Billington. "We invite all Americans to come and share in the riches of the nation's library, the largest accumulation of knowledge ever assembled."

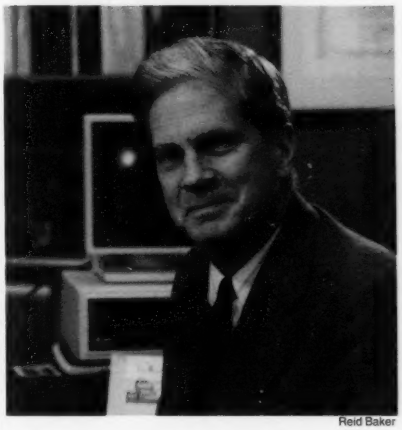
Visitors can see gleaming white marble; old wood that has been renewed and panels of new mahogany; brilliant gold-leaf decorations and vibrant walls and ceilings cleaned and restored to their original hues; and more than 100 century-old paintings, their true colors revealed after hundreds of hours spent to remove soot, grime and old paint. In the new reading rooms whose staffs serve materials from Africa, Asia and Europe, visitors will see mahogany bookcases between tall windows and mahogany colonnades that house staff and scholars' offices.

The total cost so far of the renovation project exceeds $100 million for the Jefferson Building and the John Adams Building (opened in 1939 and also undergoing renovation).

Congress appropriated $750,000 to restore the west exterior terrace and steps of the Jefferson Building in July 1983, and $81.5 million for structural and decorative renovation in October 1984. In 1993, Congress appropriated $7 million to replace the Jefferson Building's copper roof. It will be completed by the end of this calendar year.

In 1995, Congress authorized an additional $2.5 million to completely renovate the Jefferson's Coolidge Auditorium and Whittall Pavilion, which will open in October and be finished in 1998. To date, the Library's Facility Services has spent an additional $10 million on carpets, furnishings and equipment.

*On the following pages are stories by those who have an intimate knowledge of the Jefferson Building: staff, who worked there in makeshift offices; a relative of one of its artists; and the consulting architect who worked on the renovation.*



Reid Baker

**"Thanks to the foresight and generosity of the U.S. Congress, with the support of the American people, the Jefferson Building is once again a building as glorious as the collections it houses. We invite all Americans to come and share in the riches of the nation's library, the largest accumulation of knowledge ever assembled."**

*– James H. Billington*
*Librarian of Congress*

**Visiting the Jefferson Building**

Visitors should enter on the lower level of the west side of the building (First Street S.E.), where docents at the new Visitors' Center will provide handouts with a map and a description of open areas.

Also available is a new 12-minute film (open-captioned), produced with the support of the James Madison Council, the Library's private sector support group. The film, narrated by council member James Earl Jones, offers a comprehensive overview of the workings of the world's largest library.

After viewing the film, visitors can explore the Great Hall and, most important, see the unique new "American Treasures" exhibition in the Southwest Gallery and Pavilion on the second floor (see story on page 187 for additional information).

The Visitors' Center is open to the public Monday through Saturday from 10 a.m. to 5:30 p.m. The Jefferson Building and the "American Treasures" exhibition are barrier-free and accessible.

Those who wish to take guided tours of the building, accompanied by a docent, may do so Monday through Saturday, at 11:30 a.m. and 1:00, 2:30 and 4:00 p.m.

Michael Dersin

# Architects Recapture Historical Grandeur

## *'The Greatest Project of Its Kind in This Century'*

*by Gail Fineberg*

No other current historic building renovation project in the United States matches the restoration of the Library's century-old Thomas Jefferson Building, according to the lead architect on the project.

"This is the greatest project of this kind in this country. I don't think there is anything else like it," said Bruce Arthur, head of the architectural division of the Architect of the Capitol (AOC). He and two other architects, Kevin Hildebrand and Andre Copeland, oversaw the renovation of both the Jefferson Building and its younger brother, the 58-year-old Adams Building, from 1984 to the present.

Discussion of the renovation of the two buildings began with congressional hearings in 1979, and the plans, construction, interior design and furnishings have so far cost in excess of $100 million.

The job of the architects was to work as a team with consulting architect Arthur Cotton Moore (who was retained in 1982 to plan the renovation and restoration) and to implement his vision. The overall goal was to take those spaces deemed to be of historic importance and to restore them to the way they looked originally, while making them functional in the information age and making work space more livable for Library staff.

"We concentrated our attention on historically significant space, such as the Jefferson Building's Main Reading Room, the Great Hall and the first- and second-floor curtains [galleries] on the west side facing the Capitol," Mr. Arthur said. "Restoration of the considerable amount of fine art work was accomplished by Perry Houston Associates and coordinated by the AOC Office of the Curator under the supervision of Barbara Wolanin.

"We restored second-story space on the west side to its original use, which was for exhibitions," Mr. Arthur continued. "Other spaces, such as the north and south curtains that now are colonnaded areas and the ground floor, did not have to be restored with historical accuracy but had to be made functional."

Arthur Cotton Moore's signature style of the 1980s, which he called "Industrial Baroque," is most apparent in the massive mahogany colonnades that occupy the north and south curtains on the first and second floors and southeast and northeast curtains on the first floor. "I think the colonnades perform their intended function, which was to provide two levels of office space in structures that leave the original walls and ceilings intact," Mr. Arthur said. "I think the style was successful in terms of what Arthur [Cotton Moore] was trying to do."

Other architects agreed; Moore won an American Institute of Architecture design award for these colonnades in the early 1980s.

Although the colonnades are intended to be removable structures in historic space that must be kept structurally intact, they are so massive that they dominate the rooms in which they were built. "In reality, they are so large that the feeling of reversibility is somewhat lost," Mr. Arthur said. "Most people react strongly to them."

Mr. Arthur likes them. "Overall," he said, "I think the design is striking. The execution of the design in the details is very powerful."

Visitors stepping into each of the three new area studies reading rooms will see three major elements: 1) an open, airy forecourt, where natural light from tall windows illuminates researchers working at new mahogany

Architect of the Capitol

"Spring," one of F.W. Benson's paintings of "The Seasons" in the South Corridor.

The Northwest Gallery has been restored to its gleaming glory. The painting in the lunette at the north end, "War," is by Gari Melchers. ("Peace" is at the south end.)

Architect of the Capitol

tables wired for brass lamps and modern laptops; 2) a massive colonnade in the back half of the long room, where division staff work in mahogany-paneled offices on two levels; and 3) the handiwork of the Library's interior design staff, who selected the elegant mahogany furnishings that stand out against the soft colors of the carpet, walls and ceiling.

To effect Dr. Billington's vision of Old World reading rooms with towering shelves of books, each forecourt features stair-stepped mahogany book shelves that rise toward the ceiling between the windows, which have been hung with shades of adjustable white wooden slats to soften the light. In study alcoves in front of each window is a sturdy mahogany study table that seats three researchers on each side. LC designers selected classically styled dark wood armchairs with upholstered backs and seats covered in fabric of colors and designs that complement the overall decor.

The colors of the forecourt carpets, walls, ceilings and upholstery echo or complement the stronger hues of any connecting pavilions. For example, the Asian Division office in the southeast corner of the first floor is painted a warm, vibrant red with blue-gray tones; conference room chair upholstery picks up the teal blue used as a ceiling accent color and the rosy red of the walls. A dusky rose carpet with a darker pattern carries these tones into the reading room, where the walls are pale rose and the vaulted ceilings are pale rose accented with large rectangles of pale blue-gray. All frame the dark wood of the bookcases, tables, chairs and colonnades.

**Challenging Project**

Not only did the architects, artists and tradesmen have to restore the marble, wood, bronze, paint and paintings to their original glory, but, beneath the decorative veneer, they had to create a modern library that was wired for information-age communications systems, plumbed for sprinkler systems to protect the collections and people and equipped with modern heating, ventilating and air-conditioning systems to create an environment in which to preserve valuable materials while on exhibit and in use.

Mr. Arthur said he thought the most challenging spaces to deal with were the Jefferson's most historical, decorative spaces – the Main Reading Room, the Great Hall, the ornate pavilions on the northwest corner of the building, and the old House and Senate reading rooms, now known as the Members' Room and the Congressional Reading Room, in the southwest curtain and pavilion of the first floor.

"In my mind, the greatest challenge was restoring the Main Reading Room, and doing it on time — there was pressure to reopen it on time — all within schedule and within budget," Mr. Arthur said. The Main Reading Room

Carol Highsmith

**George Maynard's "Courage" and "Justice," representing two of eight "Virtues" in the Great Hall. The other panels depict "Fortitude," "Patriotism," "Industry," "Temperance," "Prudence" and "Concord"; mosaics were painstakingly restored in the floor (above) and cleaned in "Minerva," by Elihu Vedder, which measures 15½ feet high by 9 feet wide.**

closed for renovation in December 1987 and reopened June 3, 1991 *(see chronology on page 180)*.

"There was a lot of work to do. We had to install a new electrical system, replace the old card catalog with a new reference center, build new desks to match the old ones, repair and paint the walls, do all of the decorative painting, and build the glassed-in Visitors' Gallery," Mr. Arthur said.

All of the marble in the Great Hall had to be cleaned, the three-story coffered ceiling over center court had to be redone for the first time in its history (the side bay ceilings were restored during the 1960s), and all of the fine art had to be cleaned and restored. Most of this work was done from scaffoldings. From floors to ceilings, craftsmen cleaned all of the Great Hall's marble by applying a paste-like poultice of compounds that leached out stains and dirt. What emerged after applying the poultice to all marble surfaces, wrapping it, timing it, and then removing the compound and cleaning the marble, were surfaces as snowy bright as alpine outcroppings.

To paint the most ornate, historically significant spaces — generally, those that face the Capitol on the west — researchers used electron microscopy to examine 100-year-old paint pigment to determine the original colors, long masked by subsequent patching and painting. One such area repainted with the precise colors of the originals is the ornate corridor and adjacent "special meeting rooms" located in the first-floor northwest curtain, where Library officials once worked in offices known as "mahogany row."

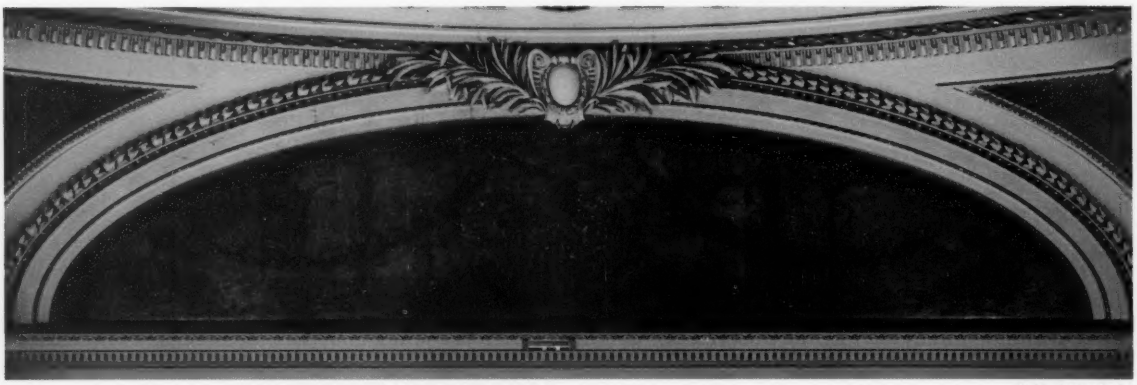
The Members' Room in the first-floor southwest curtain presented a special challenge. "The fabric that covered the walls high above the oak paneling was long missing, and it took some detective work to find the original color," Mr. Arthur said. Scalamandre fabric company researchers found the color and produced the similar soft green brocade that now covers the walls.

Another challenge, not only in this room but throughout the Jefferson, was to plan concealed pathways to carry data and voice communication cables, as well as electrical power wires, to outlets for computers, telephones, copy and fax machines and lamps. In the Main Reading Room and the adjacent Computer Catalog Center, more than 100 miles of fiber optic cables, which connect to LC's mainframes and the Internet, lead to laptop computer plug-ins at readers' desks and outlets for big personal computers.

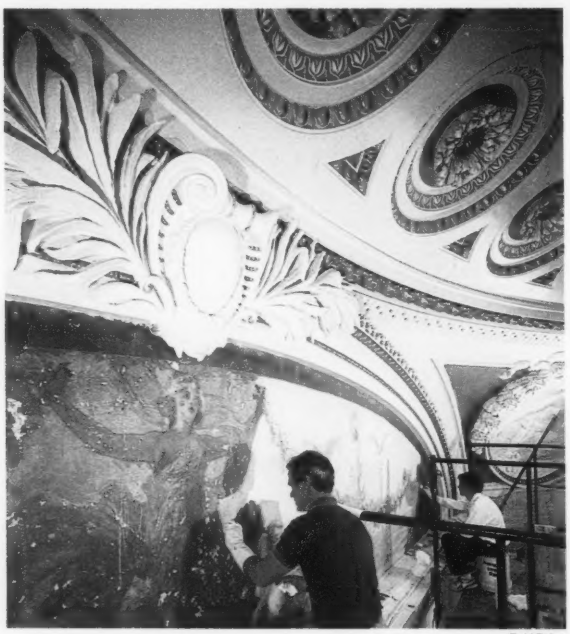
"One of the main points [of the renovation] was to bring the Library buildings into the computer age," Mr. Arthur said. "We had to develop ways to get wires to com-

Carol Highsmith

Architect of the Capitol



Architect of the Capitol



Reid Baker

**This painting by Robert L. Dodge, called "Fire" (one of four "Elements"; the others are "Earth," "Air" and "Water"), is in the Southeast Pavilion. It was so grimy it was barely visible (above); restoration work begins (left); the mural in its fully restored state.**

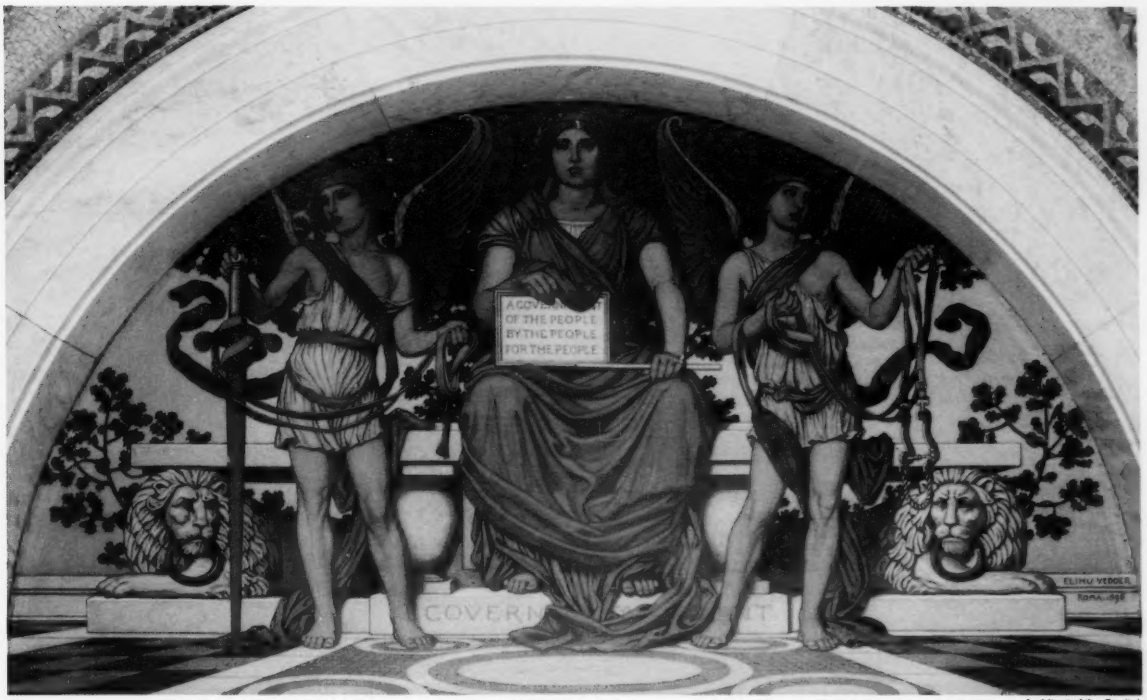
puters via paths that didn't exist before, and we wanted it to look like they weren't there."

Architects solved this problem by creating four different styles of metal extrusions, which look like the original cast iron or wood baseboards and moldings, and painting them to match the original color. Wires run through these to power outlets. Readers' tables and desks also conceal wires.

The architects also had to design a false vaulted ceiling in the Sales Shop, in order to provide for lights over the sales counter, and its companion space on the south side of the entrance hall. They suspended ceilings above the colonnades, in order to provide overhead lights for the second-level offices.

Architects also had to overcome the logistical nightmare of having to work in buildings still occupied by Library staff. "One of the most challenging things overall was that the buildings had to be half occupied during construction,"

Architect of the Capitol




Architect of the Capitol

**In the lobby at the east end of the Great Hall are five paintings by Elihu Vedder illustrating "Government"; William de Leftwich Dodge's "Literature" is in the Northwest Pavilion.**

Mr. Arthur said. "We had to slice the buildings in half and create two projects out of one, so that the staff could work in one half while we restored the other half. This created problems of dust, noise and security."

Then, there were the hidden problems, such as asbestos and lead paint, which the architects had anticipated but could not comprehend fully until construction began. Asbestos, which was used as an insulating material during the 19th century, and lead, a common ingredient in old paint, are hazardous materials and required special handling.

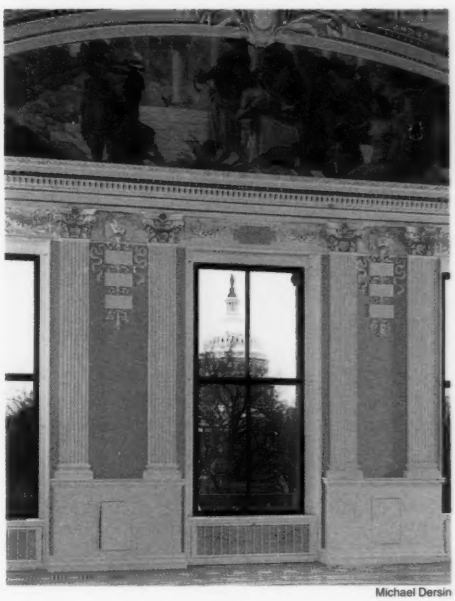
"We could not know the extent of asbestos in the buildings until we started investigating hidden conditions," Mr. Arthur said, adding that as the project progressed, the AOC, in cooperation with Library health and safety officers and worried LC union representatives, developed procedures for removing asbestos safely and testing spaces for safe reoccupancy.

"In historical preservation, dealing with a building of this enormity, you are constantly going to find conditions you did not expect, that vary. You have to be able to adapt, to think in the field, to overcome roadblocks and hassles," Mr. Arthur said.

After walking through the renovated space on Friday, April 11, in preparation for the Librarian's April 14 taping for "CBS Sunday Morning" with host Charles Osgood, and seeing how the space looked upon completion, Mr. Arthur commented: "This historic preservation project was enormously satisfying to the entire team.

"There is no way to describe the immense satisfaction we all feel of looking at the finished product and knowing, 'This is what those people thought; this is what they envisioned. This is why they did it.'"

*Gail Fineberg is editor of* The Gazette, *the Library's staff newspaper.*



Michael Dersin

# Advise and Consult

## *Architect Made Major Contribution to Massive Project*

*by Arthur Cotton Moore*

I was wary about working on this project, as the experience of the building's original architects, Smithmeyer and Pelz, had been anything but pleasurable. A dispute over payment to the architect went all the way to the Supreme Court, and Smithmeyer's reputation was so ruined by the experience that he was caught in the building in 1899, loading a revolver; he was apparantly contemplating suicide.

When we started our work in 1981, the interiors were no longer glorious. The entire building had become a giant rabbit warren of beaverboard and drywall cubicles for almost 5,000 people. Acoustical tile and drywall ceilings, at the basic minimum height of 8 feet, had been hung from wires casually screwed into the architectural details of the towering arched halls far above. When we poked our heads up above the cheap drop ceiling, we blinked at the panorama of flamboyant and ornately decorated vaulted chambers, with their allegorical murals that had not been seen in 50 years.

The Jefferson Building was arguably one of the most elaborately decorated structures in the New World – but it was greatly in need of renovation. The problem lay in the Library's basic mission: As the world's greatest library, it was attempting to house the most dynamic product of all: knowledge.

The opening of the Madison Building in 1980 allowed us the chance to restore and rethink this national treasure.

Demolition of the miles of beaverboard was greeted by genuine expressions of amazement, as we became like archaeologists. We made many discoveries as the layers of accretion were stripped away, but none more sobering than finding that all this magnificence was protected by just a few hand-held fire extinguishers – all the more remarkable in view of the fact that the Library, when it was in the Capitol, had sustained two major conflagrations.

Restoration involved incorporating everything from basic wiring and sprinkler systems to provisions for the next century – but all in a way that made them unobtrusive and sympathetic to the design. The marble tile floors were trenched for wiring and then carefully replaced; there was no chance of getting more marble from the original source, as it no longer existed. Sprinkler heads and emergency lighting spots became the centers of rosettes in the coffered ceilings. Baseboards were replaced by double-celled chambers and then faux painted to look exactly like the original wood.

Past attempts at cleaning and patching had been disastrous, as in the faded mosaic tile in the main west pavilion, from an earlier attempt at abrasive cleaning. Thus two elaborate drawings were made of each space in both the Jefferson and its 1930s annex, the John Adams Building, depicting the damage on one sheet, and on the other, detailed delineations with elaborate cleaning codes for the complete restoration.

For the Main Reading Room, experts devised a system of sprinklers concealed inside the Roman arches in the surrounding loggias from which a fire-suppressing deluge can be delivered. To help suppress sound, we designed a special carpet that would muffle footsteps and a soundproof glass box on the upper level of the reading room for the Visitors' Gallery. Formerly occupying a quarter of the room, the old card catalog was removed to make more room for reader desks.

But the main task was how to prepare this old treasure house for the 21st century. Along with restoring the most precious public spaces, we had to create a plan to enable the "working" parts of the building to function now and in the future without damaging the recently renewed interior.

We reactivated the notion of a set of subordinate reading rooms occupying each of the grand halls (curtains) providing improved access to a specific branch of knowledge. Conceived and designed like large pieces of furniture in dark mahogany, these mini-buildings occupy about half the space in the room and are constructed

*continued on page 173*

Michael Dersin

The heart of the Library is its Main Reading Room; Arthur Cotton Moore/Associates was the consulting architect on the Jefferson Building's renovation.

LC File Photo

# The Congressional Reading Room

## *Space Shortages Caused Several Metamorphoses*

*by Charles Goodrum*

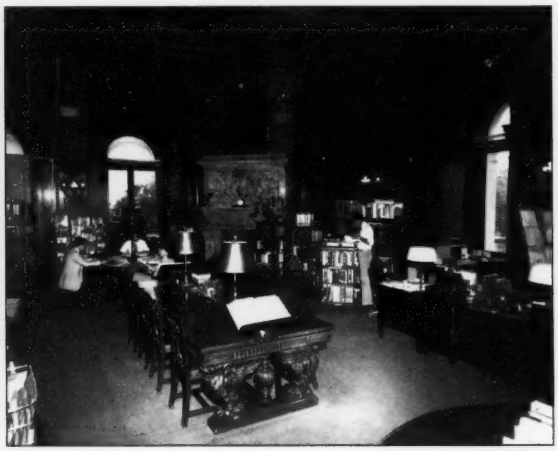
Until 1897, the Congressional Library originally was on the same floor as the Senate and House chambers in the Capitol itself, and there, a hundred times a day, it was literally used as Congress's library. Members would rush off the floor, scoop up volumes from the Library and hurry back to use them in debate. Thus when Ainsworth Rand Spofford, who was Librarian of Congress from 1864 to 1897, began to ask for a separate building for the Congressional Library, he met with both resentment and relief from the members.

Shortly after the Civil War, in 1865, Spofford revived (and Congress reinstated) copyright deposit to expand the Library's collection. While the process had at first been welcomed as a rapid, inexpensive way of building the collections, by the 1870s, the resultant flood of volumes was beginning to overwhelm the Capitol. Spofford filled the large Library room very quickly, and then began to shelve the overflow in the Capitol attics and along the basement corridors. By mid-decade, he was putting volumes along the walls of committee rooms, down the first- and second- floor corridors and against the public staircases. In 1880 he testified that he feared a "fire may break out at any moment. ... The very dust of decomposing paper and of the friction induced by constant handling may become inflammable," and he really needed a separate building. While he agreed that walking outdoors to get books that previously had been so readily accessible would be an inconvenience (the only building on Capitol Hill at the time was the Capitol itself; the first House office building was constructed in 1908, and the first Senate office building in 1909). He assured them that he would provide magnificent facilities for the members in the new Library of Congress.

Spofford promised that the House and Senate would each have its own reading room, designed to match the finest of London men's clubs. They would become gracious venues for meeting and reflection away from the

The original Senate Reading Room. It is now used as the Congressional Reading Room and serves both chambers of Congress.

LC File Photo



LC File Photo

**After moving the Library from the Capitol, materials were piled everywhere, waiting to be sorted, counted and classified; the Congressional Reading Room in the soutwest corner of the Jefferson Building provided respite from the hurly-burly of congressional business.**

furor of congressional business. Thus, when the architects designed the new building, they concentrated first on the two promised congressional units, then followed with the great central ("Main") reading room. When the building finally opened, 25 years after Spofford had begun pleading, the early reviews were excellent, and both the press and visiting members approved.

The Senate Reading Room was set in the southwest corner of the building, with sheets of mahogany and stained-oak paneling, and it was lit by huge, golden sconces bearing clusters of light bulbs like grapes in a cornucopia – among the earliest electric fixtures in Washington. The tables and chairs were massive, with carved claw-and-ball feet, and the chairs were covered with the finest black leather. No books showed in cases along the walls to interrupt the polished woodwork; a hidden, second-floor gallery held the working volumes. It was a very private space for the 90 senators in Congress.

The House Reading Room ran across the front of the building, twice as long as the Senate's. The decor was essentially the same, but the art work was more impressive. There were two huge fireplaces at either end with colorful mosaics across the mantels – "History" on the south face; "Law" on the north. (The fireplaces were serviceable but never used.)

The ceiling was painted with seven allegorical murals representing seven basic colors, all done by the artist Carl Gutherz, who had founded the art department at Washington University in St. Louis. (Eighty years later, I sat beneath "Blue – the Light of Truth," and when I tilted back in my chair to look up, I was inspired by the Spirit of Truth, crushing the dragon of Ignorance and Falsehood, with the scene anchored by three cherubs holding a level, a plumb and a Bible. These, we were told, represented the "presence of universal law.")

A four-foot-high scarlet silk covered the walls just below the ceiling. The silk was a gift of the Japanese Embassy, and the rooms were connected to the Capitol by the newly invented telephone. The larger House Reading Room served the 357 members of the time.

The two rooms served their original purposes until World War II, but by that time the members had their own offices, and the staff of the Legislative Reference Service (later renamed the Congressional Research Service) had filled all the neighboring rooms of the Library. Library officials decided to move the CRS administrative offices into what had been the House Reading Room and use the corner Senate Reading Room as a joint "Congressional Reading Room" for both senators and representatives. This room continued to receive both members and congressional phone calls by the dozens each day, and it became the command center for all off-hours CRS services.

The Reading Room was kept open whenever either house was in session, and was staffed by a professional librarian and a messenger throughout the night. During the many 24-hour filibusters of the '60s and '70s, the staff would sleep on cots kept in the gallery book room, and hundreds of pages of filibuster text came from Library volumes carried across the plaza in the dark hours of the morning.

The larger House Reading Room was cleared to hold the department's administrators. The director got the "Law" mantel and "History" went to the deputy director. High, steel partitions were bolted at intervals through the room and painted a faux mahogany with clear glass windows throughout. They divided the room into 10 remarkably quiet cubicles, leaving an open area in the middle of the room for the dozen telephone-inquiry recorders.

One morning, I heard a piercing shriek and turned to find one of the

women completely shrouded with rotting, scarlet silk that had fallen from the wall behind her. We pulled her out, but the remainder of the silk rotted and dropped in long pieces from all four sides of the room for the next three months. The deterioration was remarkably democratic. By summer everyone had been covered at least once.

In general, the administrative modifications worked reasonably well for more than a decade. The major problem was illumination. There was no overhead lighting, and the steel cubicles cast shadows.

The director's area soon filled with desks and tables and filing cabinets, so the only place he could stand with enough space in front of him to face a photographer was against the "Law" mantel looking like the "Man of Distinction" in a popular whiskey ad of the time. Many photographs were published of this scene with the words "Fraud," "Discord" and "Violence" in the mosaic above their heads clearly visible.

*– Mr. Goodrum, author of* Treasures of the Library of Congress, *was a Library employee in 1949-1979.*

**Frederick Dielman's mosaic of "History" is at the south end of what is now the Members' Room (formerly the House Reading Room). The north end features "Law."**

Michael Dersin

# Library to Reopen Coolidge Auditorium in Fall 1997

On Oct. 30, the Library will reopen its historic Coolidge Auditorium with a season of festivals honoring the centenary of the Music Division and celebrating its magnificent collections – from music manuscripts and scores to rare instruments, artifacts, costumes and a wealth of memorabilia representing major figures in music, dance and theater.

Built in 1925 with funds donated by Elizabeth Sprague Coolidge, the 500-seat auditorium is considered one of the finest acoustic environments in the world. Now newly renovated and equipped with state-of-the-art sound recording and audiovisual systems, the auditorium will again be home to the Library's series of concerts, which have been presented elsewhere since 1990.

In addition to concerts, plans are under way for a yearlong festival of exhibits, films, lectures and other public events that will demonstrate the extraordinary range of the Music Division's collections – classical and popular music, jazz, American musical theater and dance.

"We will continue and strengthen our commitment to superb chamber music and to commissioning and presenting new works that reflect a broad spectrum of American music," said Jon Newsom, who was appointed as chief of the Music Division in December 1996. "Our programming for the 1997-1998 season will illustrate our history and our interests, including a Music and Cinema Week, a Brahms and Schubert Festival, a violin summit with master classes and workshops, an evening of 19th century dance in the Library's Great Hall, and the opening of the George and Ira Gershwin Room," he added.

A calendar of events for the 1997-1998 season is posted on the Music Division's home page for the concert series. The address of the home page is: http://www.loc.gov/rr/perform/concert/.

Individual events will be listed monthly in the Library's "Calendar of Events," which is available free of charge to persons living in the Washington metropolitan area. The calendar is also available through the Library's home page, at http://www.loc.gov/.

**Moore**
*continued from page 170*

of hollow members permitting an almost infinite variety of wiring and access for 21st century information delivery systems. Like furniture, they also could be replaced without compromising our carefully restored historic interior shell. The architectural design refers abstractly to both famous precedents in European libraries and to the Baroque design of the building. The colonnade structure contains the offices (and their attendant noise and clutter) of the specialists and librarians who help people do research in the field. These newly balconied reading rooms are subdivided by angular bookcases to create study areas for readers in an open forecourt in front of the colonnade.

To the casual observer the building has been restored to the way it looked in 1897; however, in many ways it will never be the same. Through the wonders of technology, it is a better space – safer and more accessible to all.

*– Arthur Cotton Moore was the consulting architect on the restoration project, as overseen by the Architect of the Capitol.*

Architect of the Capitol

# Portrait of the Artist

## *Dodge's Murals Helped Create 'National Monument of Art'*

*by Leftwich Dodge Kimbrough*

*Following is an article about one of the artists commissioned to work on the Thomas Jefferson Building. Leftwich Dodge Kimbrough's grandfather, William de Leftwich Dodge (1867-1935), painted the murals in the Northwest Pavilion.*

"The Library of Congress in Washington, D.C., was the first important government building to be decorated in accordance with the idea of the unity of the arts – an idea introduced on a grand scale by the World's Columbian Exposition in Chicago in 1893," said the March 1897 *Century* magazine.

"The national library provided a perfect opportunity to display the newly popular art of mural painting and to introduce a public art based on broadly humanistic themes. The concept of culture as the best that man has thought or said was essentially bookish, and there was no more appropriate place to demonstrate this concept, as it was expressed by visual art, than in a library.

"Ambition" by William de Leftwich Dodge measures 25 feet across and is in the Northwest Pavilion, along with Dodge's four tympanums; a study (above) for the reaching figure (at bottom, right of center).

"The extensive program of mural painting and sculpture at the Library of Congress, carried out between 1895 and 1897, was made possible through the efficiency of General Thomas Lincoln Casey, who was able to include the decoration within the $6 million allotted for the building. Edward Pearce Casey, General Casey's son, coordinated the program of painting and sculpture and chose the artists. The project was huge; in 1895, 19 artists were commissioned to paint a total of 112 murals. At the same time 22 sculptors worked on their commissions and seven artists were employed for the ornamental decorations. The scene was filled with the spirit of the 'American Renaissance.' As one critic noted, 'The artists, like the workmen, were in overalls, and the atmosphere of the place seemed impregnated with the spirit of art and labor. It was something as it must have been in Florence or Venice in the Renaissance.'"

In 1975, the Smithsonian Institution mounted an exhibition called "Art for Architecture: Washington, D.C., 1895-1925." Referring to the work done on the Jefferson Building, the exhibition catalog said: "Although the painters were well known and in the forefront of American art, they were paid only nominal amounts, ranging from $2,200 to $8,000, depending on the amount of space they were to cover. In the opinion of most of the mural painters, the library murals were a patriotic effort and seed work for the future.

This study for the jester, who holds a scepter topped by a skull, was used for the one seen in the mural on the far right.

"The Library of Congress provided an important example of total decoration for architects and artists for the next several decades," the catalog text continued. "Allegorical and symbolic compositions based on humanistic themes of culture, civilization and literature, first coordinated at the Library of Congress, became a standard repertory for government buildings, libraries, and even private residences until the 1930s."

According to William de Leftwich Dodge's daughter, Sara Dodge Kimbrough, in *Drawn from Life*, "Having successfully completed his first murals for the architect Richard Morris Hunt's Administration Building at the Columbian Exposition in Chicago in 1893, where he was the youngest artist, and anxious to marry Fanny Bland Pryor, William de Leftwich Dodge was determined to secure one of 50 contracts for decorative work at the Library in 1895. At the time he was living and painting in Paris, where costs were less than those in New York City. As usual he was optimistic. After submitting numerous sketches, he received a commission to paint the murals in the library's Northwest Pavilion, consisting of a dome – 25 by 25 feet [Ambition,

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p174] and four tympanums – each 10 by 35 feet (Literature, Music, Science and Art) [murals, pp176-178].

"Shortly thereafter, he was sitting in an outdoor cafe in Paris with his friend the sculptor Frederick William MacMonnies, who was later to design one of the three bronze doors ('The Art of Printing') for the main entrance to the building. 'You see, Mac, in the ceiling sketch Ambition [p175, col. 1], the whole thing symbolizes human life. You know, human beings are never satisfied when they reach the top rung of the ladder. That's the meaning of the people who with outstretched arms are still reaching up beyond and looking toward'" the figure holding a crown astride a winged horse.

"'Bully, Dodge. I don't see how you do it!' exclaimed Mac.

### Literature

'Let me explain the rest,' Dodge continued hurriedly. 'Over here this jester [p175] is laughing at the ambitious ones, for he believes, as the crowned skull [atop a scepter] in his hand indicates, that fame comes only after death to those who have slaved during life.'

'When do you think of all these ideas?' asked Mac. 'I see you at l'Ely's or Bal Bulliers almost every night.'

'Well, I'm not wasting my time with the girls now. When I get my last payment of the $8,000 allotted for the Library job I'll have enough to marry Fan. Her father, the old judge, has at last given his consent,' said Father with a broad smile."

Dodge's Library ceiling canvas, "Ambition," was initially exhibited in the Paris Salon of 1896; then it was shown at the American Art Galleries before it was sent to Washington. At the time the *New York Herald* wrote, "The composition is excellent, very fine in tone, and it would seem by his successful work that Mr. Dodge is reaching after the Chariot himself!"

According to Dodge's daughter, "He wanted to communicate definite ideas and felt that murals were the best media wherein the artist could speak directly to the people."

As Dodge was quoted in *The American Art Journal*, "I was overjoyed at being recognized by the government. It took me nearly two years to execute the job."

The seed for Dodge's interest in mural decoration was sown when he was 12, in 1879. That year, his mother, Mary de Leftwich Dodge, an aspiring artist, moved her family from their home in Virginia to Europe. After living initially in Munich they moved to Paris, where many Americans went to study art at either the state-operated Ecole des Beaux-Arts or at one of the less formal schools. According to Marjorie Balge, in the January-February 1982 *Art & Antiques*, "Dodge followed her example and began preparing himself for a career in art. He enrolled in the atelier of the successful Salon painter Jean Léon Gérôme." His early works were large scale and were "produced specifically for exhibition purposes and done in the historically accurate, carefully finished style promoted by Gérôme. ... In addition, Gérôme consistently advocated working from life; consequently his pupils – more than those of other French academicians – studied the human figure meticulously.

**A portrait of Dodge, ca. 1898, by American sculptor and painter Frederick MacMonnies, painted in his garden at Giverny, France. Dodge said he was "overjoyed" when he received the Library commission, and took nearly two years to complete the work; "Literature," one of four tympanums in the Northwest Pavilion, is joined by "Science," "Art" and "Music."**

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"This solid academic background enabled Dodge to understand the requirements of mural painting as it developed in late 19th-early 20th century America. The technique acquired by American artists in Parisian ateliers was applied to the creation of works based largely on the study of Italian Renaissance masters and the contemporary art of Puvis de Chavannes. Puvis was particularly admired for his ability to think poetically in color on large surfaces with an emphasis on simplicity and abstract design."

But Puvis's preference for dreamy idealized figures did not always find a following in America. Indeed by 1913, Edwin Blashfield, in his book on *Mural Painting in America*, characterized the stylistic tendency as a striving for "vigor of presentation" that involved heavy pigment and broad handling. "That bold approach to the medium is certainly reflected in the work of William de Leftwich Dodge," said the 1982 *Art & Antiques*.

"Used as a model for later mural projects, the Library of Congress was unparalleled in size, complexity, and

Science

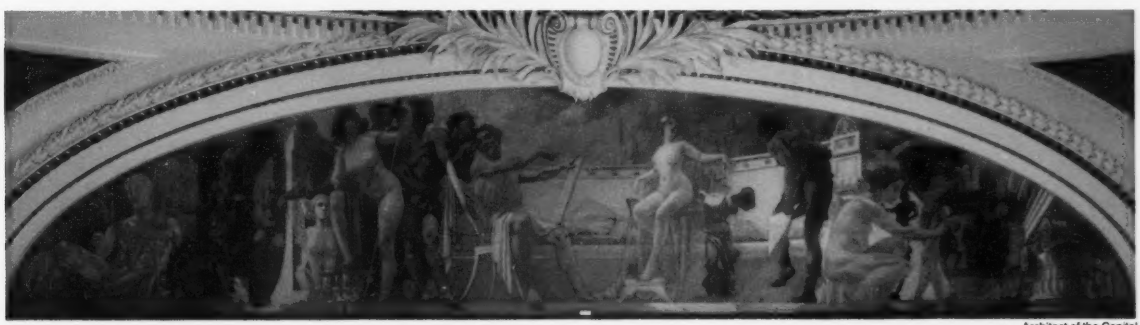
decorative splendor," the article continued. "It was indeed our national monument of art, and the paintings by Dodge reinforced that idea. In the shallow, stage-like space of the four lunettes, classical figures represented various aspects of Music, Literature, Art, and Science. Ambition, the subject of the ceiling disc, symbolized the incentive for all human effort, whether in the arts or sciences."

According to Ms. Balge, "The eclecticism characteristic of Beaux-Arts training, and by extension the American Renaissance, is present in the divergent stylistic treatment of the two painted zones of the pavilion. In the lunettes ... the harmonious, rather static quality of these compositions is in direct contrast to the energetic illusionism of the ceiling painting. Here the contorted poses and drastic foreshortening of figures that appear to tumble out of the space or recede into the heavens recall works by the Italian masters Mantegna or Tiepolo. Never directly imitative, Dodge, like the rest of the artists employed on these mural projects, felt free to borrow and synthesize stylistic elements of the past in the interest of furthering the dream of American culture and civilization."

In a letter from Dodge dated March 11, 1896, at his Paris studio to Bernard R. Green, superintendent and engineer for the Library, he states, "... the ivory and gold, which you have decorated the other three pavilions with, will be quite satisfactory to me and any little thing like a spot of color here and there can be done to suit the paintings when they are in place.

"The ceiling [mural] is finished and will be in the Salon this year. [Jean Léon] Gérôme and Collin [Louis Joseph Raphael Collin, a French painter] who have seen it were very complimentary. They like it exceedingly. One of the panels I will have done in little over a week, and the three others are far advanced. I have two good men working for me all the time, and I work myself night and day. I will finish them easily before the time given.

"... I am sure that you and Mr. Casey will like them as all the big men over



Architect of the Capitol

Art

Architect of the Capitol

Music

here do. I am trying my utmost to have them [be] the best in the Library."

An unidentified American newspaper article (circa 1896) said:

"At the studio of William Leftwich Dodge we saw some important decorations which he is doing for one of the pavilions of this library. They comprise a ceiling and four panels. The ceiling is completed, and is now being exhibited at the salon of the Champs d'Elysee, and receiving a success that is very flattering to the young painter. The four panels Mr. Dodge is working on now at his studio, and the first one, Music, he was engaged on when he descended from the high scaffolding, clad in a very workmanlike and much-bedaubed blouse, to make us welcome. The huge canvas was stretched across the length of his studio, and he and his assistant were perched in mid-air, laying on their colors from small carefully drawn sketches in front of them.

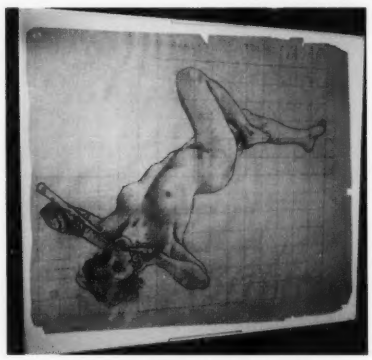
"Painters differ somewhat in their method of working, but Mr. Dodge's system of doing his decorations is perhaps the one generally used in this line of art. It would, of course, be extremely difficult, if not impossible to paint the figures in a large decoration directly from the model. Small colored sketches of the composition are first made and the separate figures are then most carefully drawn, perhaps a third lifesize, or a third or fourth the exact size of the figures of the decoration. The large canvas is then commenced, and a large part of the work is purely mechanical and consists of a nice mathematical calculation.

"... Mr. Dodge is one of the most prominent of the band of young American artists who, while making their home in Paris, have won a measure of success in their own country.

"... Decoration seems to be a most important feature now and a form of art to which we are giving the most encouragement in America and Mr. Dodge's career in this direction will be watched with interest."

After completing the Library of Congress murals Dodge married Fanny Pryor and in 1900 moved to New York City where he went on to become one of the country's leading mural painters. His work for many New York City theaters included the Empire, Folies Bergère (now the Helen Hayes), Winter Garden, Lowe's and others. Other buildings that included his decorations were the original Hotel Waldorf Astoria on Fifth Avenue, the Hotel Astor, the Hotel Algonquin, Cafe de l'Opera, Cafe Martin and the Hall of Records of the Surrogate Court of the State of New York, where both oils and mosaics exist. Recently, in Boston, his murals have been restored at the Emerson-Majestic Theatre. In addition, he painted murals for the Brooklyn Academy of Music, the Flag Room of the New York State Capitol in Albany and the 1915 Panama-Pacific Exposition in San Francisco (not currently exhibited). He also painted decorations for steamers on the Great Lakes, private residences and many other public buildings in America.

In 1903 Dodge was commissioned by Louis Comfort Tiffany to paint murals depicting the history of Canada in the King Edward Hotel in Toronto. After completion, Tiffany requested some major changes. Dodge refused because he felt they would alter the integrity of his work. His father-in-law, Roger A. Pryor, represented him in a suit against Tiffany Studios. The court ruled in Dodge's favor, and the case became a landmark in the effort to preserve artists' rights: "It has been decreed by the Supreme Court [New York] that an artist's work cannot be altered without his consent and at the same time have his name attached to it."



This study was realized in "Music" at the bottom of the tympanum, just to the right of center, but in a somewhat different pose.

"The American success and recognition of Dodge," wrote Ms. Balge, "was based primarily on his reputation as a mural painter, but his talent extended well beyond that. Certainly on the strength of his oils and watercolors alone, Dodge invites comparison with the best of his American and European counterparts."

*An exhibition of Dodge's easel paintings, including landscapes, figurative and marine works, is being planned by the Beacon Hill Fine Art gallery in New York City for the spring of 1998.*

# The Thomas Jefferson Building: For Further Study and Reading

The Library of Congress Archives, located in the Library's Manuscript Division, contain a rich variety of records concerning the construction, architecture and decoration of the 1897 Library of Congress building – today known as the Jefferson Building. The Library of Congress Building records in the office of the Architect of the Capitol and the Edward Pearce Casey papers at the Society for the Preservation of New England Antiquities in Boston are other important resources.

The Library of Congress Building records in the Library of Congress Archives include: the *Journal of Operations on the Building for Library of Congress*, October 1888-September 1893 and a three-part scrapbook covering the years 1885-1911 kept by superintendent of construction Bernard R. Green; the record book of the Commission for the Construction of the Congressional Library Building, 1886-1888; Bernard Green's correspondence with contractors and with individual sculptors and painters; and the contracts themselves.

Construction photographs by Levin C. Handy documenting the rise of the building are in the Library's Prints and Photographs Division. These and other early photographs of the building are described in Kathleen Collins's *Washingtoniana Photographs* (Washington: Library of Congress, 1989). The architectural drawings for the building also are in the Prints and Photographs Division. Other valuable resources in the Manuscript Division include the Librarian's Letterbooks (outgoing correspondence) from 1864 to 1886, and the personal papers of Ainsworth Rand Spofford and Paul J. Pelz.

In addition to the books and articles listed below, several government documents are of special value. These include the published annual reports of the Librarian of Congress from 1866 to 1897; Bernard R. Green's final reports to the Congress: *Letter from the Officer in Charge of the Building for the Library of Congress, Transmitting His Report of the Construction of the Building for the Year 1896*, 54th Cong., 2d Sess., H.R. Doc. No. 20, Dec. 7, 1896, and *Report from the Superintendent of the Building for the Library of Congress Upon the Construction of the Building*, 55th Cong., 1st Sess., Senate Doc. No. 55, April 22, 1897; and the congressional hearings about the Library on the eve of its move into the new building: U.S. Congress, Joint Committee on the Library, *Condition of the Library of Congress, March 3, 1897* (54th Cong., 2d Sess., Senate Rpt. 1573).

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*– John Y. Cole*

*John Cole is the director of the Library's Center for the Book.*

# Chronology of the Renovation of the Jefferson and Adams Buildings (1979–1997)

**1979**

- hearings held in March before House and Senate subcommittees requesting $3.5 million to begin planning for the renovation

**1980**

- demolition of the temporary partitions and utilities on the second floor of the Great Hall in Jefferson Building began July 16; beginning of renovation of Jefferson Building

**1982**

- during House subcommittee hearings on Feb. 25, testimony given that all drawings would be completed by February 1983, and that by fiscal 1984, a total cost of restoration would be presented
- Arthur Cotton Moore/Associates retained to complete bidding documents for the restoration/renovation of the Jefferson Building (as consulting architects, they were heavily involved in the building until construction started, even into 1986; the colonnades are a signature part of the renovation, among the firm's other contributions)

**1983**

- LC writes memorandum on Feb. 4 to the Architect of the Capitol (AOC) indicating LC's acceptance of the two-phase renovation concept and citing certain special requirements of the Library during the renovation
- also in February, first overall interim occupancy and final move plan devised.
- July 14, $750,000 approved for restoration of west exterior terrace and steps of Jefferson Building

**1984**

- during Feb. 1 hearings before House subcommittee, a fiscal 1984 supplemental of $111 million was requested. However, if the AOC performed the work by hiring temporary skilled workers and managed the work in-house, the estimated cost would be $80 million.
- on April 26, the AOC and the Library held the first renovation/restoration coordination meeting
- on June 11, work began on the temporary stairway to be used during the west exterior terrace and steps renovation
- in October, AOC received appropriation of $81.5 million for the LC renovation/restoration project
- Jefferson Building west elevator modernization began in November

**1985**

- LC officially announced the beginning of the renovation/restoration project with Special Announcement 85-9 on May 17
- the project was announced in Library of Congress *Information Bulletin* on June 3
- the Library and AFSCME local unions 2477 and 2910 reached an agreement on July 12 with regard to the renovation project and its impact on bargaining unit members
- major reconstruction of the badly deteriorated foundations and supporting brick arches of the Neptune Plaza was completed
- stone curbing and pool of the "Court of Neptune" were restored
- installation of closed-circulation water fountain system and new wiring and lights almost completed
- adjustments made to bookstack sprinkler systems in both buildings
- modernization of elevators on west side of Jefferson Building half completed
- construction work completed on fourth floor of Adams
- received finished project drawings and specifications from AOC in July

**1986**

- Phase I of renovation began in earnest when Grunley-Walsh Construction Co. Inc., Rockville, Md., selected by AOC as general contractor; contract awarded Feb. 26 with start date of Sept. 30
- on April 17 the Phase I construction ccontractor trailer was placed on the northeast parking lot of the Jefferson Building
- electronically monitored partitions installed at various locations to separate construction area from work space
- Neptune Fountain completed and activated in spring
- LC staff and operations relocated to interim occupancy locations to clear the phase I worksites in both Jefferson and Adams buildings (south half of the Jefferson Building and the south and east sections of Adams)
- European Reading Room moves from Adams Building to Jefferson's Northwest Pavilion and west end of north curtain, second floor, December 1985
- AOC established a field office on southeast lawn of Jefferson Building to serve as construction headquarters
- Hispanic Division and reading room moves to northwest curtain so that its space on southeast side of building can be renovated, December 1985
- exterior construction fencing erected outside both buildings for staging area and storage in May
- Rare Book Division moves temporarily to eastern end of north curtain, second floor, December 1985

**1987**

- electrical and mechanical systems upgraded
- renovated elevator opens in Jefferson Building
- new hollow metal baseboard electrical and telecommunications distribu-

tion system designed for some parts of Jefferson Building

- new under-floor duct system installed in Adams Building
- cable tray installations in bookstacks necessitate moving of some collections
- riser pipes and sprinklers for fire protection systems installed in Jefferson
- core drilling for Adams Building first floor kitchen waste lines begins December 1987
- work on new fire alarm systems began
- old light fixtures removed for repair and refurbishing
- all wooden doors in Jefferson removed and sent out for repair and refinishing
- contractor began installing conduit for new security systems
- contracts awarded to W.G. Cornell Co. for modernization of heating, ventilating and air conditioning system and to Grunley Walsh for construction of colonnade system
- first orders for furnishings placed in December
- asbestos control management plan developed and implemented
- construction of new eating facilities under way in both buildings, December 1987
- Main Reading Room closed in December 1987 for renovation; card catalog and reference collections relocated temporarily to Adams (service provided in Adams reading room and in Local History and Genealogy Reading Room)
- center room on fifth floor of Adams Building with new Computer Catalog Center opens December 1987

## 1988

- Dr. Billington requests review of plans for use of two older buildings; Jefferson Building will have facilities for members of Congress/staff and for study of every region of world. Exhibits on ground floor; LC treasures on second floor of Great Hall. Adams Building will be focus for scientific/analytic collections; Madison for administrative, CRS, Copyright and multimedia collections
- Arthur Cotton Moore retained in July to revise and update drawings for Phase II of renovation/restoration of Jefferson Building based on conditions encountered in Phase I and LOC needs
- painting and plastering work goes on
- Adams Building closed weekend of 12/19/87 and 1/9/88 to replace electric switchgear
- Bruce Arthur devises method to illuminate glass ceilings in north and south curtains )

## 1989

- millwork and final cleaning of Main Reading Room
- colonnades installed in Jefferson, along with restored windows and storm windows
- art restoration under way in Jefferson
- Phase II will continue process of renovating, restoring, modernizing the two buildings
- Coolidge Auditorium closed in June 1989
- Phase I of construction finished, December 1989

## 1990

- west front entrance and Great Hall closed June 29
- Coolidge Auditorium reopened for Summer Chamber Festival, June
- Bibles moved from Great Hall to Madison Hall, June/July

## 1991

- Main Reading Room reopened June 3
- wiring of Main Reading Room
- card catalog removed
- new carpet; new painting of alcoves
- new Computer Catalog Center, with end panels from original card catalogs modified for use in new computer catalog workstations
- Phase II contract awarded to Grunley-Walsh Sept. 23

## 1992

- Rare Book and Hispanic Divisions returned to "home" spaces
- Science Reading Room occupied new permanent home in Adams, south side
- restoration work continued on murals, mosaics and marble finishes of Jefferson Building, especially in Great Hall and south curtains and pavilions

## 1993

- Poetry and Literature moved back to third floor of Jefferson from Adams
- Great Hall reopened for Vatican exhibition ("Rome Reborn"), Jan. 8-April 30
- Congress appropriates $7 million to replace roof of Jefferson Building

## 1994

- LOC accepted Jefferson and Adams buildings for "beneficial use" on Aug. 22, making buildings available for interim occupancy work; marks the completion of Phase II construction

## 1995

- AOC completed interior restoration and renovation of Jefferson and Adams buildings
- plans made to begin 20-month roof replacement in 1996 ($7 million)
- Great Hall opened to visitors on public tours in 1995
- Bibliothèque Nationale ("Creating French Culture") exhibition opens in Southwest Gallery and Pavilion Sept. 8-Dec. 31
- additional funding approved for renovation of Coolidge Auditorium and Whittall Pavilion ($2.5 million)

## 1996

- Dresden exhibition on view in Southwest Gallery and Pavilion April 11-July 13
- repair of Jefferson Building roof and renovation of Coolidge Auditorium begin in June; completion of the roof scheduled for December 1997. Coolidge Auditorium will be available for performances in October 1997, but additional work will be performed after that, which will be completed in spring 1998.

# The 'Main Building'

## *Remembrances of Things Past*

*by Helen Dalrymple*

The reopening of the Jefferson Building after more than 12 years of restoration is an occasion for some of us "old-timers" to reminisce about life in the "Main Building" – it wasn't named the Thomas Jefferson Building until 1980 – before the Madison Building was completed and occupied that same year.

In January 1967, when I joined the staff of the Legislative Reference Service (LRS), the Library occupied only two buildings on Capitol Hill: the Main Building and the Annex (now the John Adams Building). I was hired to do research on American government in the Government and General Research Division (GGR), now called simply the Government Division, which was located in the east corridor of the first floor of the Main Building – now occupied by offices of the Asian Division and, in the new colonnade, staff of the Humanities and Social Sciences Division.

During the next 13 years, before its final move to the third floor of the Madison Building, the division moved twice: first to the south corridor of the second floor (now the new home of the European Division) and then across the street to the south reading room area on the fifth floor of the Annex (now called the John Adams Building).

Other divisions of LRS – later CRS, Congressional Research Service – moved and shifted during this period of time as well. The moves were necessitated by the expansion of CRS that was authorized by the 1970 Legislative Reorganization Act. CRS and its staff grew from 243 in 1966 to almost 750 in 1980. This put enormous pressure on space in both buildings, but the Main (Jefferson) Building bore the brunt of it. The director and his staff occupied partitioned office spaces in the old House Reading Room (now the Members' Room), and other CRS units were housed in rabbit warrens of temporary partitioned offices in the northwest and southwest curtains and pavilions, the upper level of the Great Hall, and around the upper galleries of the Main Reading Room. Eventually, some of them moved up to the attic spaces above the book-stack decks. With dropped ceilings, temporary light fixtures and gray partitions, it was hard to imagine what those glorious spaces were supposed to look like.

The completion of the Madison Building in 1980 reduced the pressure on the Jefferson Building and finally permitted the Library and the Architect of the Capitol to begin to restore it to its former glory. The results are now evident for everyone to see.

The following stories recount the experiences of some staffers in the "Main Building."

Jim Higgins

During the 1970s the Congressional Research Service occupied most of the second floor of the Great Hall. When the Madison Building opened in 1980, CRS moved across the street, making way for renovations to begin.

**John C. Broderick, 1964-1988, retired as assistant librarian for Research Services**

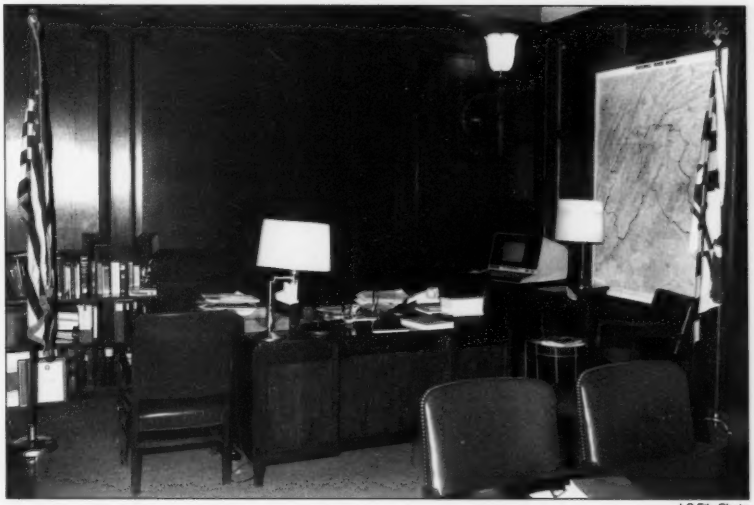
After 15 years in the Manuscript Division, then located in the "Annex," I moved to the Jefferson Building in January 1979 to assume the newly created position of assistant librarian for research services. At first, Research Services offices were located in the first floor Northwest Curtain. However, when the Librarian, Deputy Librarian and others relocated to the sixth floor of the Madison Building, Research Services was assigned the Northwest Curtain and Pavilion [on the first floor], also known as "Mahogany Row." I took the space that had most recently been the Deputy Librarian's office and before that, the Librarian's reception room. It was furnished with, among other things, former Librarian (1899-1939) Herbert Putnam's desk and umbrella stand. (I put the desk to good

hard use but left the umbrella stand in its pristine condition.)

For the next several years, until my retirement in April 1988, I believe I had the most desirable office in the most beautiful building in Washington. I don't recall feeling too puffed up about it at the time, but my memory is not what it used to be. Just beyond the south wall of my office lay the majestic Great Hall. Just outside my office door, the ornamental Northwest Corridor, with its imaginative depiction of the Muses. Diagonally across the corridor was the "old" Librarian's office, central to the history of the Library.

The splendid Northwest and Southwest corridors on the first floor, though functional, were no mere passageways. Works of art, they cast their spells upon first-time visitors to the Library. Nor were their charms lost through familiarity. In June 1981 I was interviewed for a television program called "You Asked for It!" The subject was the contents of Abraham Lincoln's pockets at the time of his assassination (now on view in the "American Treasures" exhibition). These objects had been brought to widespread public attention by Daniel J. Boorstin shortly after he became Librarian of Congress in 1975 and found them in the Librarian's office safe. My interview took place in the Wilson Room (now the Rosenwald Room), just across the hall from the Rare Book and Special Collections Division, where the objects were then housed. Following my interview about the significance of the items, the producer wanted footage of me bringing the objects to the interview room. Nothing would please him but shots of me walking through the Southwest Corridor, across the Great Hall, and through the Northwest Corridor. Viewers were apparently expected to believe that the route was the normal transit of rare materials in the Library of Congress.

Not least among the attractions of "Mahogany Row" was its proximity to the Main Reading Room and its comprehensive reference collection, the Library of Congress collections in miniature. A few steps past "the Bibles," where a group of tourists might be clustered around the cases containing the Gutenberg Bible and Bible of Mainz, would bring me to the Reading Room, scene of muted intellectual activity, and into one of the alcoves or up an iron stairway to a balcony where the answers to most questions resided. Verification of a name, a date, a questioned fact could be accomplished in minutes, and I was frequently back in my office before the staff knew I was gone.



LC File Photo

The office of the director of the Congressional Research Service, at the north end of what is now the Members' Room.

In one respect, however, my office was too well located. When an event in the Great Hall was attended by the president or vice president, my office became a communications center for men with rosettes in their lapels and plugs in their ears. On these rare occasions I was obliged to vacate my office earlier than usual in the interest of security.

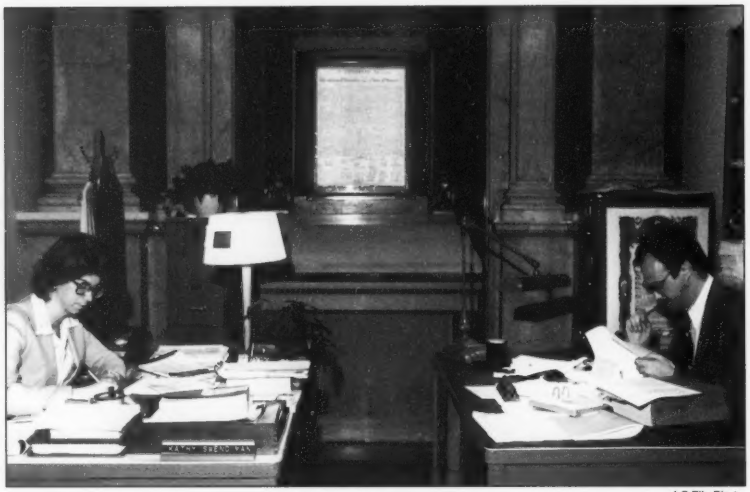
Now it is time to rejoice that the Library can be the Library again in the fullest sense, and new, appropriate uses have been found for a refurbished Mahogany Row. (I am especially pleased that there will be a Ralph Ellison presence in that space, since I had initiated the Library's discussions with Mr. Ellison about the disposition of his personal papers as far back as 1964.)

I wonder what ever happened to Herbert Putnam's umbrella stand.

**Morton Rosenberg, specialist, American Law Division, CRS**

My seven-year residency in the glorious space of the second floor of the Jefferson Building (1973 to 1980) has left me with an abundance of fond and happy memories. Even through the accumulated soot and grime of 80 years, the grandeur of that cavern was evident and inspiring and surely contributed to the unusual sense of collegiality, camaraderie and conviviality that was a hallmark of the division during that period. Three memories stand out:

My daughter, then 6, visited my first office on the balcony in 1975. It was relatively small, but cozy, windowless and dominated by the pedestal that once actually held the Declaration of Independence (now at the National Archives). Honoring the memory of that great document, I inserted a parchment copy. My daughter was taken by it. She stood on my desk chair and stared at it for a while after I had explained its history and significance. Several years later, after we had moved to the Madison Building and the balcony had been cleared, I took my family for a tour of the Jefferson Building, led by a marvelously articulate and knowledgeable guide. When we reached the now-empty pedestal and



LC File Photo

Congressional Research Service staff worked in close quarters near the "Shrine," which once housed the Declaration of Independence, later replaced by a facsimile after the document went to the National Archives.

were about to pass it without comment, my daughter piped up, eyes gleaming with pride, "This was my father's office where he took care of the Declaration of Independence." A warm recollection for me as well.

The balcony area fostered an aura of warmth, comfort and camaraderie. Foremost in my memory were the almost daily informal gatherings in the office. It was a corner office that was big enough to accommodate as much as a dozen of us in the early morning hour before the phones began to ring. We would bring our coffee and doughnuts (no bagels in those days) and newspapers, sit and sip and read until, inevitably, someone would comment on some outrage or occurrence in the worlds of politics or sports or law, which would in turn provoke an incredulous (if it was that civil) response that would lead to a wide-ranging exchange of views and vituperations. I remember those gatherings not as casual, time-killing sessions, but as informal, high-level learning experiences with respected and often revered colleagues. It made us all better professionals. And I am certain the setting inspired them.

**Edward Knight, specialist in industrial organization and corporate finance, Economics Division, CRS**

I had the pleasure of spending the first 19 years of my Library career in the Jefferson Building. Despite having to go through many moves during this period and having office space that was somewhat cramped, at times I always found it to be an awe-inspiring place to do my work as an analyst for the Legislative Reference Service (LRS), subsequently renamed the Congressional Reference Service (CRS) in 1970.

I was there during a major refurbishing of the building, including the installation of air conditioning, during the late 1960s and early 1970s. The Economics Division was temporarily relocated to the mezzanine level of the Great Hall. This was indeed a beautiful spot, but distractions were many, and the noise level could be deafening at times when hordes of tourists visited the lower level of the hall.

Every time I went to the Main Reading Room, I always felt a great sense of inspiration – it was such a majestic place. I remember the many nuns in their traditional garments who were always there in great numbers, quietly doing their research tasks. Moreover, during the 1960s at least, coat and tie was the preferred form of dress for men, including both researchers and staff. Women were also encouraged to look their best. Overall, a respectful atmosphere of formality prevailed. The Main Reading Room was indeed a special place for staff and researchers.

When space became a major problem in the late 1960s, the Economics Division was relocated to Decks 37 and 38 in the stack area of the Jefferson Building. It was an unusual place to work but the views from our office windows on the front of the building were spectacular. I had a magnificent panoramic view of Washington – from National Airport on the Virginia side of the Potomac, past the Mall on the West, to the area just south of Union Station to the north.

**Wayne Riddle, specialist in eduction finance, Education and Public Welfare Division, CRS**

When I arrived in 1972, my CRS division – Education and Public Welfare – was smaller, younger and rapidly growing.

We were located on Deck 37, identifiable as the green-roofed shed on the Supreme Court side of the dome of the "Main Building." Our quarters had a number of advantages in comparison to those in the Madison Building: everyone had an individual office with a window (that could be opened) and a great view (the best was from the men's room on the Capitol side); nonstandardized office furniture made of wood, even Windsor chairs if one were fortunate *(see Helen Miller story, right)* and peace without special security precautions because no unauthorized visitor could possibly find us in our very out-of-the-way corner of the Library.

The disadvantages were technological: The conduct of research was much more tedious without today's computers. A computer was something you accessed via a terminal lacking even a video screen – you discovered your programming errors after walking across the street a day later to retrieve the printout.

I realize that one of the major accomplishments of the Jefferson's refurbish-

ment is the revelation and restoration of spaces once hidden by "temporary" walls and other space dividers to accommodate offices for many CRS and other Library staff. These wonderful spaces should never again be hidden from public view.

**Helen Miller, analyst in education, CRS, 1949-1979**

Shortly after coming to the Library, I and the rest of the division moved from the first floor of the Main Building to the Southwest Pavilion. Because the building was not air-conditioned until the mid-1960s, the large windows in the pavilion were open in the summer to allow a cross breeze – which sometimes became a little too vigorous. On one occasion, a confidential report for one of the committees of Congress was blown out of the window onto the grass below when a sudden gust of wind came along. I dashed out onto the balcony to keep an eye on the precious documents down below to make sure that no one touched them, while another staff member ran out into the Great Hall and down through the door to collect the errant sheets of paper. Confidentiality for Congress was as important then as it is now.

On another occasion, another staff member saw some attractive Windsor chairs on the loading platform behind the building. She thought they would go very nicely with the big round oak table that sat in the middle of the pavilion. When she learned they were headed for the trash, she claimed them for her division, and the whole staff applauded her initiative.

**Kathy Swendiman, attorney, American Law Division, CRS**

An attorney recalls an amusing incident involving the windows along the Great Hall, which had no screens and which were opened occasionally for ventilation. We were also all very familiar with the pigeons outside the windows, who roosted on the ledges and nested there in the spring.

While the American Law Division was housed in and around the Great Hall, no less than four romances blossomed into marriages among staff. Perhaps the ambience in the Great Hall was a catalyst for these matches, or maybe Cupid resided on some fresco and worked his charm.

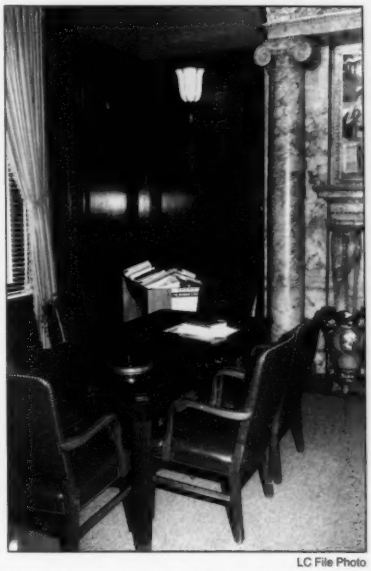
Of course, many staffers mentioned the undeniable beauty of the Great Hall as a fond memory of our time working there and the spectacular view through our windows of the U.S. Capitol across the street. At Christmas time we had front-row "seats" for the celebration in the Hall with the Christmas tree and caroling.

Tourists were very much a part of our life in the Great Hall. For those of us who resided in the middle office along the balcony, an added attraction was the "shrine" where the Declaration of Independence had once been displayed. Someone placed a facsimile in the case, and on more occasions than I can recall, a tourist would wander up to our line of offices, peer into ours and exclaim, "There it is!", then take a picture. We always dutifully redirected these tourists to the National Archives, but some were hard to convince.

**Clyde Mark, analyst, Europe/ Middle East/Africa Section, Foreign Affairs and National Defense Division, CRS**

Space in the Jefferson building became an increasingly more precious commodity in the days before the Madison Building. The Foreign Affairs and National Defense Division of CRS moved to the gallery above the Main Reading Room in November 1966, where our analysts shared seven of the eight bays or galleries with the statues of the famous. The bays were boxed in with temporary wooden partitions that kept us out of view of the reading room patrons below or the Visitors' Gallery across the way (although occasionally we delighted in standing on our chairs to wave at tourists).

Because the likes of Herodotus, Gibbon, Bacon, St. Paul and Plato were kind enough to share their digs, we thought it only neighborly to include them in all our doings. (Along the balustrade of the reading room are 16 bronze statues of men representing



LC File Photo

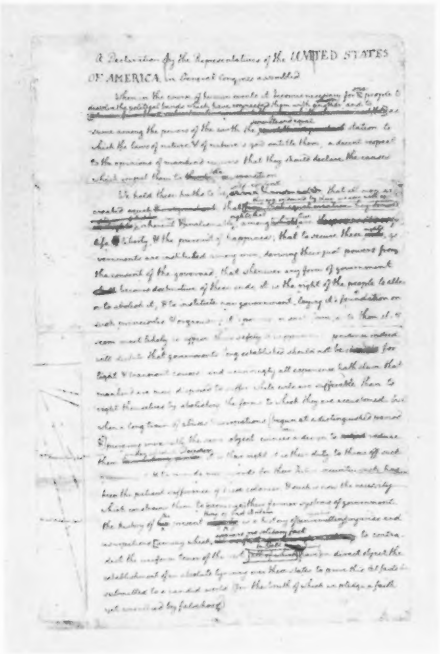
**Another view of the director's office, where the fireplace is topped by the mosaic "Law" by Frederick Dielman.**

categories of knowledge and activity such as Philosophy (Bacon and Plato), History (Herodotus and Gibbon), Religion (St. Paul and Moses), Poetry (Shakespeare and Homer) and Art (Beethoven and Michelangelo).) Posted outside one door were the names of the analysts for Africa, the Middle East, Asia and "Mike L. Angelo, Analyst in Renaissance Affairs." Another bay had the names of Latin American and European analysts and "William Shakespeare, Specialist in Literature." At least one note folded into a paper airplane went over the side carrying the message "Help! I'm a prisoner on the Gallery" signed by Solon (one of two statutes representing Law; the other is Kent).

On Dec. 16 someone hung a sign, complete with flowers, butterflies and musical notations, around the neck of the Beethoven statue that said "Happy Birthday Ludwig." Visitors often were given instructions that included "Turn left at Homer" or "I'm to the right of Columbus (who, with Fulton, represents Commerce), physically not politically."

*continued on page 189*

When Abraham Lincoln was shot at Ford's Theatre in Washington on April 14, 1865, he was carrying two pairs of spectacles and a lens polisher, a pocket-knife, a watch fob, a linen handkerchief, and a brown leather wallet containing a five-dollar Confederate note and nine newspaper clippings. Given to Lincoln's son Todd upon his death, these everyday items, now relics, came to the Library in 1937.



A Declaration by the Representatives of the UNITED STATES OF AMERICA, in General Congress assembled

The "original Rough draught" of the Declaration of Independence, one of the great milestones in American history, shows the evolution of the text from the initial "fair copy" draught by Thomas Jefferson to the final text, adopted by Congress on the morning of July 4, 1776.

# Unprecedented Exhibition

## *'American Treasures' Opens May 1*

"American Treasures of the Library of Congress," an unprecedented rotating exhibition of the rarest and most significant items from the Library's collections relating to America's past, opened May 1. It is the first time that the treasures, drawn from every corner of the world's largest library, have been assembled on such a grand scale.

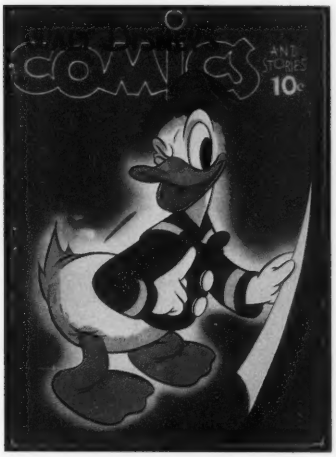
A unique sampling of rare books, music, manuscripts, maps, photos, drawings, audio selections and video clips will give visitors a firsthand look at a cross section of the vast repository that has been called "America's Memory."

Highlights of the exhibition include many "firsts": the first extant book printed in America, the first photographic portrait of a human face, a photograph of the first flight; the first baseball card, the first telegraph message, a drawing of the first telephone and a written account of the first phone call, the first motion picture deposited for copyright, and others.

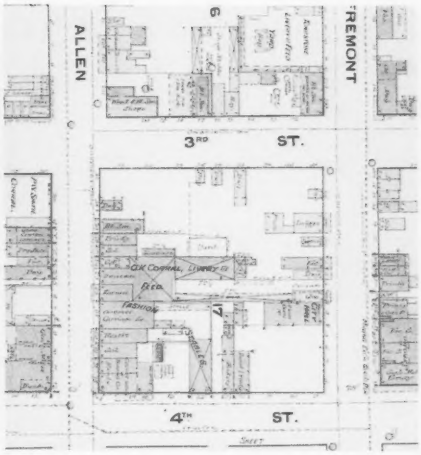
The permanent exhibition, made possible by a grant of $1.1 million from the Xerox Foundation, is the centerpiece of a yearlong celebration marking the official reopening of the Library's Thomas Jefferson Building during its 100th anniversary year *(see related stories in this issue)*.

The Xerox Foundation is supporting the preservation of many of the items in the show, so that they may be displayed safely. In addition, the Foundation has underwritten the construction of a self-contained display case *(see story on page 188)*, with the most advanced environmental and security technology, for the Library's "top treasures." One such treasure, Thomas Jefferson's rough draft of the Declaration of Independence, in his own hand with revisions by Benjamin Franklin and John Adams, will be on display through July 31.

Because of preservation considerations, some of the more fragile documents will be displayed on a rotating basis. Although the objects will change from time to time, the Southwest Gallery and Pavilion will be permanently dedicated to the display of treasures from the Library's collections.




The Library's collection of 4,800 comic book titles, received through copyright deposit and probably the largest in America, contains nearly 100,000 issues, some dating back almost 60 years. *Action Comics*, *Archie*, *Detective Comics*, *Tarzan* and *Walt Disney Comics* (the first issue of which is pictured above) are among the titles the Library has in nearly complete runs.




Prepared as reference tools for insurance underwriters, fire insurance maps provide block-by-block inventories of buildings in the central sections of more than 12,000 American cities and towns from the 1870s until the 1950s. A typical example is the 1886 map of Tombstone, Ariz., which shows the O.K. Corral and surrounding streets, the location of the notorious gunfight between the Earp brothers and Doc Holliday and the Clanton gang on Oct. 26, 1881.

The trouble with the countryside in the early days of the automobile was a lack of eateries. To meet this need, writers such as May Southworth and Linda Hull Larned of *One Hundred "Picnic" Suggestions* wrote recipe books specifically for the motorist. They included tips on how to heat one's meal by placing it over the internal combustion engine and how to keep ants away from the picnic site.

AMERICAN TREASURES

## Same-Day and Advance Tickets for 'American Treasures'

Same-day and advance tickets are available for the "American Treasures of the Library of Congress" exhibition.

Due to the high number of visitors expected, same-day, timed-entry tickets may be obtained from 10 a.m. to 4:15 p.m. at the Visitors' Information Desk inside the ground-floor entrance of the Thomas Jefferson Building, 10 First Street S.E. The exhibition is open Monday through Saturday 10 a.m. to 5 p.m. and is closed on Sundays and federal holidays. It is located in the Southwest Gallery and Pavilion, on the mezzanine level of the Jefferson Building.

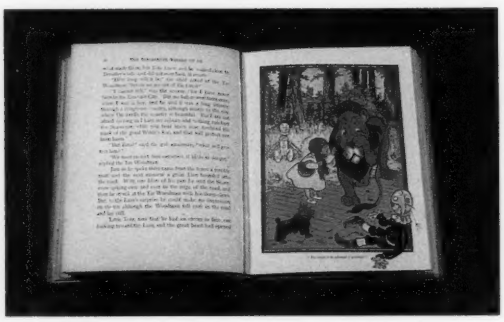
Advance tickets for the exhibition may be obtained only from Ticketmaster. At Ticketmaster outlets, including Hecht's department stores in the Washington-Baltimore area, tickets are available for a $2 service charge. Ticketmaster phone charge tickets are $2.75 plus a $1.25 handling fee per order. To charge tickets by phone, call (202) 432-SEAT in Washington, D.C.; (410) 481-SEAT in Baltimore; and (703) 573-SEAT in Virginia. Out-of-state callers may dial (800) 551-SEAT toll-free.

All groups of 10 or more are requested to call the Visitor Services Office at (202) 707-2630 to arrange a tour. For recorded information about the exhibition, call (202) 707-3834.

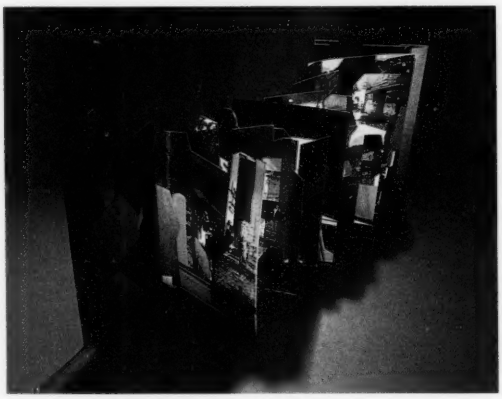
## Audio Tour of Exhibition Available

Visitors to "American Treasures of the Library of Congress" will be able to rent a hand-held audio guide for $2.50. The digital audio wand will enable them to listen to historic audio clips, narration and readings related to selected portions of the exhibition. The Soundtrack Tour by Thwaite Productions allows the user random access to audio presentations at various points in the exhibition through the use of a numeric keypad.

The 2½ hours of sound stored on the wand includes both narration about and the actual voices of presidents, poets and other famous figures from the Library's audio collections including Theodore Roosevelt, Robert Frost and Woodrow Wilson. Historic speeches and letters from Jefferson to Stalin are given dramatic readings, as well as selections from other items in the exhibition.



Published in 1900, *The Wonderful Wizard of Oz* was an immediate success, and its author, L. Frank Baum, was forced by demand to write more books about Dorothy and her friends. The tale debuted on the silver screen during the silent era, long before the famous MGM musical in 1939.



In the late 1880s, German immigrant Emile Berliner created a new medium for sound recording and playback, the flat "Gramophone" disc (above). Thomas Edison's 1877 "wonderful invention," the phonograph, proved impractical in its original form because it was covered with tinfoil (an original seen above); *Night Street* (right), featuring the poetry of Barbara Luck and the graphics of Lois Johnson, is a 1993 book whose content truly informs the physical structure.

AMERICAN TREASURES

# 'Top Treasures' Get Special Exhibition Case

A special exhibition case – unique in the world – has been custom-built for the most valuable and fragile treasures to be displayed in the "American Treasures" exhibition. The show is the largest permanent exhibition ever mounted by the Library of Congress.

The "top treasures" case, which weighs 3 tons and is 12 feet long and 10 feet high, was built according to the highest standards of preservation and security. It is reserved exclusively for the Library's rarest and most valuable items. Initially, the case is being used to house a group of documents in Thomas Jefferson's own hand relating to the creation of the Declaration of Independence, including the "rough draft" and an even earlier fragment, on display through July 31.

Because of preservation considerations, the Library's "top treasures" will be shown on a rotating basis. For example, George Mason's 1776 "Virginia Declaration of Rights," which laid the groundwork for the Declaration of Independence, will be on view from Aug. 1 through Oct. 31.

The case was developed by the Library of Congress, in cooperation with Explus Inc. of Dulles, Va., in association with Carl F. Booth and Co. of New Albany, Ind.; Creative Edge Corporation of Fairfield, Iowa; and Norment Industries of Montgomery, Ala., all of whom made contributions of materials and expertise.

The case consists of a high-hard-steel display chamber within an exterior of maple veneer with mahogany inlays. On either side, two large viewing windows are glazed with a specially rated ballistics polycarbonate and glass laminate. Temperature and humidity can be maintained within minimum tolerances of plus or minus 1 degree Fahrenheit or 1 percent humidity. Although currently set for the optimum preservation conditions of 50 degrees and 50 percent relative humidity, higher temperatures can be maintained.

## 'American Treasures' Available On-Line

"American Treasures of the Library of Congress"can be viewed on-line at http://www.loc.gov/exhibits. Approximately 60 items from the exhibition are now available, with additional items being added periodically.

"This on-line exhibition will give Americans everywhere the opportunity to view these materials that are so important in their nation's history," said Librarian of Congress James H. Billington. "And for those who can come to the Library to view the exhibition, the electronic version will serve as an informative preview of what they will see."

To accommodate the varying capabilities of users' equipment, the Library is offering two versions: a high-end one that will incorporate animation and audio in its presentation, and a standard version. The on-line exhibition will provide links to the two choices, with information on the type of software required to visit the high-end version

Items available on-line include:

- One of the Library's "top treasures," Thomas Jefferson's "rough draft" of the Declaration of Independence, with notations by Benjamin Franklin and John Adams;
- The laboratory notebook of Alexander Graham Bell, including his drawing of the first telephone;
- The earliest known baseball card, of the Brooklyn Atlantics, in 1865;
- Maya Lin's design for the Vietnam Veterans Memorial;
- The contents of Abraham Lincoln's pockets on the night he was assassinated; and
- The design plan for a house in California by Frank Lloyd Wright.

This on-line version of "American Treasures of the Library of Congress" as well as the exhibition in the Jefferson Building are made possible by generous support from the Xerox Foundation. The items in this permanent exhibition will be changed periodically, due to the fragility of some of the items; however, those items removed from display will continue to be available on-line, 24 hours a day.

The on-line exhibition is one of 14 currently offered by the Library at http://www.loc.gov.

# New Books from the Library

### *The Library of Congress: The Art and Architecture of the Thomas Jefferson Building*

In late fall 1997, the 100th anniversary of the opening of the original Library of Congress Building, W.W. Norton and the Library of Congress will publish *The Library of Congress: The Art and Architecture of the Thomas Jefferson Building.* Comprising some 320 pages with more than 250 illustrations (most in full color), this celebration of one of the country's great architectural landmarks tells the story behind the building's construction and the unparalleled cooperation between government, artists and artisans that resulted in a state-of-the-art congressional and national library, as well as an artistic monument to knowledge and intellectual pursuits.

Opening with a preface by Dr. Billington, the book includes introductory essays by historian and Librarian of Congress Emeritus Daniel J. Boorstin and author Brenden Gill; an essay on the history of the Jefferson Building and what it took to achieve it by John Y. Cole, as well as essays on the sculpture, paintings and mosaics that decorate the building and the artists who created them.

The centerpiece of the book is an edited and updated version of *Handbook of the New Library of Congress in Washington* by Herbert Small, a comprehensive guidebook first published in 1897 when the Thomas Jefferson Building opened to the public. Three photo essays – including one on the recently completed renovation of the Jefferson Building overseen by the Architect of the Capitol – and a full-color schema of the Jefferson Building round out this handsome and informative volume.

### *Eyes of the Nation: A Visual History of the United States*

In choosing to create and collect certain pictures and documents, people become accidental historians — candid commentators on the values and spirit of their age. *Eyes of the Nation,* by Vincent Virga and curators of the Library of Congress with Alan Brinkley (available in Nov., Alfred A. Knopf, publisher), carries this principle to its logical extreme by reproducing, in full color, 500 of the most significant and powerful artifacts in the Special Collections of the Library of Congress. Both practical reference and sumptuous object in its own right, this book unleashes American history at its purest: as an exhilarating fireworks display.

Appearing alongside such landmarks of our nation's development as an Indian treaty of 1714, a "wanted" poster for John Wilkes Booth, and J. Robert Oppenheimer's notes on nuclear reactions are the relics of popular culture, the stuff of social history: the label from a bottle of patent medicine, an Ansel Adams photograph of interned Japanese Americans playing baseball, a Pogo comic strip attacking Joseph McCarthy. Complementing the visual narrative is an elegant and informative text by the distinguished historian Alan Brinkley that proceeds from exploration, colonization and the founders' "great experiment" through the grave crises of the 19th and 20th centuries right up to the present.

## Reminiscences

*continued from page 185*

The presence of the Foreign Affairs Division three floors above the Main Reading Room was not appreciated by reading room staff or readers. Readers below complained that our telephones, typewriters and conversations interrupted their concentration. Reading room staff occasionally called the gallery (thereby adding another telephone ring to the din) to ask that we lower the decibels.

But after we moved to Deck A in the bookstacks in 1970, we missed the rotunda and the inspiration derived from the sources of "human understanding" that ringed the dome. (The dome, at 160 feet, is the highest point in the building. It is ringed with a mural by Edwin Blashfield that features 12 seated figures: Egypt (its contribution: written records), Judea (religion), Greece (philosophy), Rome (administration), Islam (physics), the Middle Ages (modern languages), Italy (fine arts), Germany (art of painting), Spain (discovery), England (literature), France (emancipation) and America (science).)

The intellectual examples offered by our friends who remain posed around the balustrade and dome were gone.

– *Helen Dalrymple, who compiled these reports, is Senior Public Affairs Specialist.*

# News from the Center for the Book

## *Book History Programs Listed on Center's Home Page*

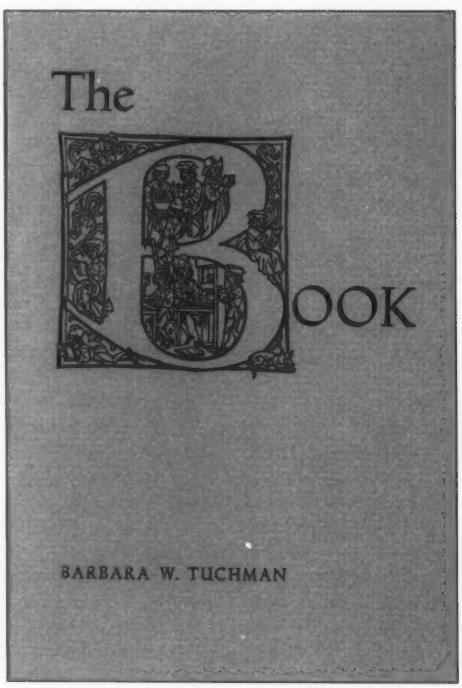
The study of book history – the influence of books, authorship, reading and publishing on society – has been a rapidly growing scholarly discipline since the early 1980s.

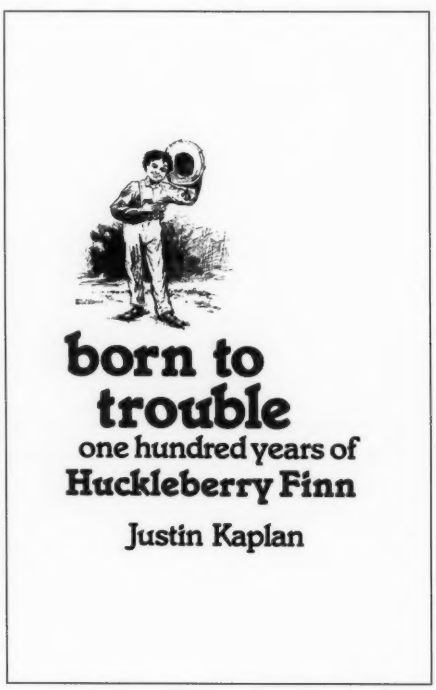
Because one of its principal missions is to "encourage the study of books, reading and libraries," the Center for the Book represents the Library of Congress and its collections in promoting book and library history both nationally and internationally. It does so by sponsoring conferences, lectures, exhibitions and special events at the Library, with its visiting scholars program (see below), and by providing information on its Web site and through publications.

Approximately half of the 80 publications sponsored by the Center for the Book since its creation in 1977 focus on book and library history; a list of all of the center's publications is available on the center's home page on the Library of Congress Web site: http://lcweb.loc.gov/loc/cfbook/.

"Two of our principal partners in the field of book history are the Society for the History of Authorship, Reading & Publishing (SHARP) and the American Antiquarian Society's Program in the History of the Book in American Culture," said Center for the Book director John Y. Cole. "We hosted SHARP's second annual conference at the Library of Congress in 1994, and will participate in the fifth annual conference this summer in Cambridge, England. The center also is pleased to provide support for the final volume in the American Antiquarian Society-Cambridge University Press five-volume project, *A History of the Book in America*.

The Center for the Book recently began maintaining on its home page a list of book centers and organizations, mostly in academic institutions, that sponsor programs in book history and the book arts. The listing, which can be found under "History of Book Programs" on the center's Web site, includes each organization's address and phone number and, when available, e-mail and Web site addresses. (The programs and organizations are listed on the following page.)




**These two Center for the Book publications are available through the Library of Congress Sales Shop for $3.95 each, plus shipping and handling. For information, call (202) 707-0201.**

Center for the Book Visiting Scholar Valeria Stelmakh (far left) of the Russian State Library visits with Very Rev. Dimitry Grigorieff at St. Nicholas Cathedral Orthodox Church in America; Ms. Stelmakh chats with Jayne McQuade (far right) of the Arlington County (Va.) Central Library.

**Book Centers and Organizations That Sponsor Programs in Book History and the Book Arts – A Preliminary List**

- American Antiquarian Society — Program in the History of the Book in American Culture
- University of Birmingham — Book Trade History Group
- Boise State University — Idaho Center for the Book
- British Library — Centre for the Book
- Drew University — Center for the History of the Book
- University of Edinburgh — Centre for the Book
- University of Iowa — Center for the Book
- Minnesota Center for the Book Arts
- University of Nebraska at Omaha — Nebraska Book Arts Center
- University of North Carolina — IRSS Faculty Working Group on the History of Print Culture in the South, The Center for the Study of the American South
- Pennsylvania State University — Center for the History of the Book
- Simon Fraser University — Canadian Centre for Studies in Publishing
- Society for the History of Authorship, Reading and Publishing — Drew University, USA; The Open University, UK
- University of Texas at Austin — Texas Group for the Study of Books and Print Culture
- University of Toronto — Toronto Centre for the Book
- University of Virginia — Book Arts Press
- University of Wisconsin — Center for the Study of Print Culture in Modern America

■ **Center Hosts Visiting Scholar from Russia.** Valeria Stelmakh, senior researcher in the sociology of reading at the Russian State Library, was a Center for the Book Visiting Scholar at the Library of Congress from March 15 to 26. Ms. Stelmakh, who was head of the Russian (formerly Lenin) State Library's Sector on Sociology of Reading and Library in 1968-1994, also has served as secretary (1985-1991) and chair (1991-1993) of the Round Table on Research in Reading of the International Federation of Library Associations (IFLA). This was her first visit to the United States.

While at the Library of Congress, Ms. Stelmakh studied the reading promotion activities and publications of the Center for the Book and participated in the center's Reading Promotion Partner's Day on March 21. Harold Leich and other staff members of the European Division introduced her to the Library's Russian collections. On March 18, she presented a paper at a small invitational conference organized by Dr. Billington, the Librarian of Congress, on the topic "Russian National Identity." Her paper was titled "The National Idea and National Consciousness in Post-Soviet Russia."

During her stay she also visited the Arlington County Central Library, where she met with head librarian Jayne McQuade and other staff members. On March 26, she and Center for the Book Director John Y. Cole were hosted at St. Nicholas Cathedral Orthodox Church in America by its dean, the Very Rev. Dmitry Grigorieff.

From Washington, Ms. Stelmakh traveled to New Brunswick, N.J., where her host was Pamela Spence Richards, professor, Department of Library and Information Studies, Rutgers University. She returned to Moscow on March 31.

Valeria Stelmakh was the fourth Center for the Book Visiting Scholar. The others have been historian Elizabeth L. Eisenstein, author of *The Printing Press as an Agent of Change* (1979); Marianna Tax Choldin, now director of the Mortenson Center at the University of Illinois at Champaign-Urbana; and Alice D. Schreyer, now curator of Special Collections at the University of Chicago Library.

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